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The
SIEGE of CURZOLA
a Comic Opera
as performed at the Theatre Royal in the Hay Market,
the Music composed by

D^r Arnold,

Organist & Composer to his Majesty,
adapted for the Voice & Harpfichord

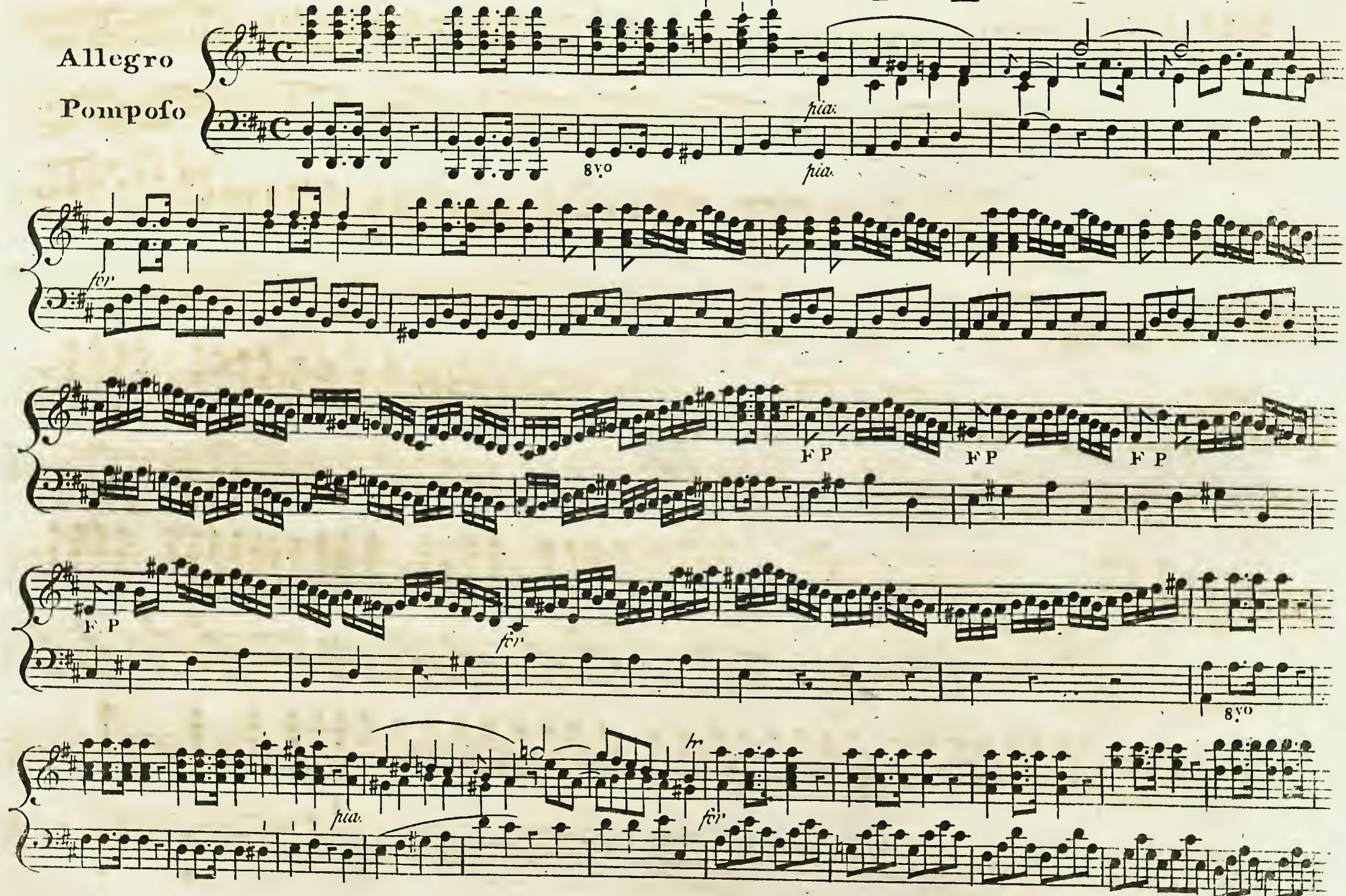
N.B. The Words by M^r. O'Keefe

Opera XXIX

Enter'd at Stationers Hall

Price 10/-

O V E R T U R E

*Allegro**Pomposo*

A handwritten musical score page featuring six staves of music. The key signature is mostly F major (one sharp) with occasional flats and sharps. The time signature varies between common time and 6/8.

- Staff 1:** Treble clef, mostly quarter notes and eighth-note pairs.
- Staff 2:** Bass clef, mostly eighth notes.
- Staff 3:** Treble clef, mostly eighth notes.
- Staff 4:** Treble clef, mostly eighth notes. The word "oboi" is written below the staff.
- Staff 5:** Treble clef, mostly eighth notes. The words "Violini" and "oboi" are written above the staff, with "oboi" aligned with Staff 4.
- Staff 6:** Bass clef, mostly eighth notes. The words "for" and "pia." are written above the staff.

The score concludes with a final staff of mostly eighth notes.

4

Viol: Vio:
Trumpets Trump:

Andante sempre Piano

for pia for pia.

Bis.

A Tempo primo pia: for

8yo

This page contains six staves of musical notation. The top two staves are for the strings (Violins and Violas) and brass (Trumpets and Trombones). The third staff begins with a tempo change to 'Andante sempre Piano' and includes dynamic markings 'for pia' and 'for pia.'. The fourth staff continues the musical line. The fifth staff begins with a repeat sign and a tempo change to 'A Tempo primo', followed by dynamic markings 'pia:' and 'for'. The sixth staff concludes the page with the number '8yo'.

M A R C H

pia. for Segue

Segue pia.

fr. for

Segue Segue

Dances immediately after the Overture

The image shows a handwritten musical score consisting of two staves. The top staff, labeled 'N°1.', begins with a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. It contains six measures of music, ending with a repeat sign and two endings. The first ending leads back to a previous section, while the second ending continues with a bass clef, a key signature of one sharp (G major), and a 2/4 time signature. The bottom staff, labeled 'N°2.', also begins with a treble clef and a key signature of one sharp (G major). It contains five measures of music, ending with a repeat sign and two endings. The first ending leads back to a previous section, while the second ending continues with a bass clef, a key signature of one sharp (G major), and a 2/4 time signature. The music is written on five-line staves with black ink.

Handwritten musical score for orchestra, page 7, section No. 3.

The score consists of four staves:

- Violins:** Playing eighth-note patterns.
- Nº 3.**
- Flute:** Playing sixteenth-note patterns.
- Bafso.** Playing eighth-note patterns.

The tempo is **Moderato**. The key signature is one sharp (F#), and the time signature is common time (indicated by a '2'). The music concludes with a double bar line and repeat dots.

Sung by Mr. Booth.

{The Farmer of Taunton Green}

Vivace

(Poco animato)

Come follow my Lords and Ladies Gay Come...

come on the Green Sword foot it a-way, For as life is too short 'tis if dull too long So...

while I can warble this be my Song Dance sing and play foot it a-way, Tho...

Grave to mor-row be mer-ry to Day Dance Sing and play foot it a-way, Tho...

Chorus

ff

A handwritten musical score for a single melodic line. The music is written on two staves. The top staff uses a treble clef and the bottom staff uses an bass clef. The key signature is one sharp. The time signature varies throughout the piece, indicated by numbers below the staff (7, 6, 6, 6, 4, 3). The melody consists of eighth and sixteenth note patterns. The lyrics "Grave to morrow be merry to Day." are written above the staff. The number "9" is written at the end of the melody.

2

Come hither sweet Prude with a leering Eye,
From it's Down=cast lid give your Tongue the Lie,
Nor from your Gravity need you depart,
Tho' the Squeeze of a hand shou'd Melt your heart

Chorus— Dance Sing &c.

3

Coquets with a Rattle play off the fan,
At this that To'her and every Man,
Tho' you Stumble and Stare and Giggle and blink,
To one on'y Tip the Significant Wink.

Chorus— Dance Sing &c.

4

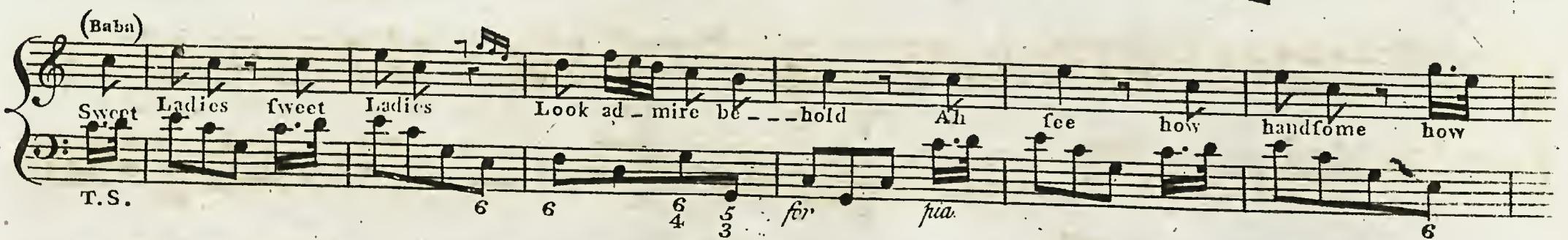
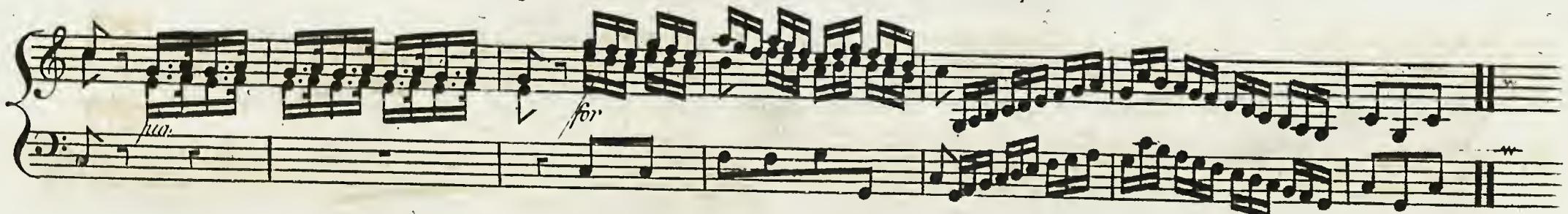
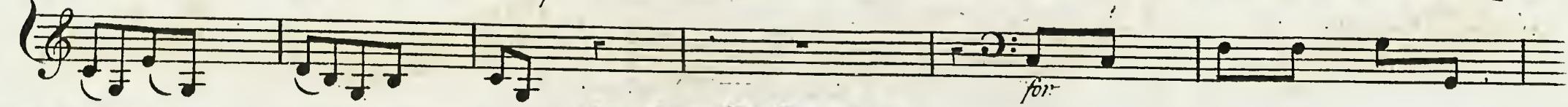
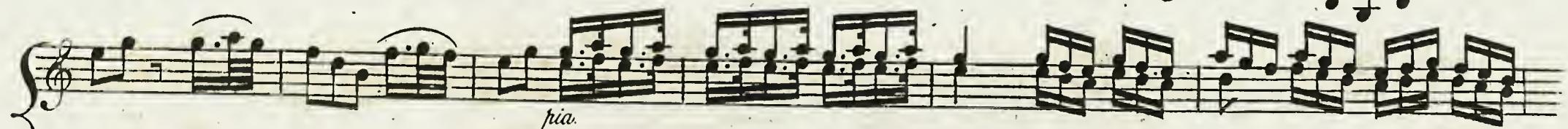
Ye China Beaus so brittle and bright,
In a grin shew Good Humour, and teeth so white,
And dangling Captainis polite and brave,
With a Damme Ma'am your humble Slave.

Chorus— Dance Sing &c.

Sung by Sig^{ra} Sestini

Andantino

e Staccato



Sy

harmless as a Turtle dove a Tur-tle dove a Tur-tle dove a Tur-tle dove. for

6

G

6

6

5

for

Sy

Col'nel of the Thousand Graces. for

Guard of

pia

6

6

pia.

pretty Ladies Faces Col'nel of the Thousand Graces Guard of pretty Ladies Faces.

6

6

for pia

for pia

Col'nel of the graces, Guard of pretty Ladies faces Guard of pretty Ladies Faces Guard of

mf.

6

pia

for

pretty Ladies Faces

V.S.

6

=

4

=

12

Sy

Sy

At Bugle Spangle Gauze or Fan, At Toilette service he's the
faster

6 4 5 3 6 4

Man Of a Ball or of a Battle

for

Like your Parrot he can prat-tle

for

3 5 3 5 7

Of a Ball or of a Battle Like your Parrot he can, prat-tle like your Parrot he can

fua

Sy

6 4 5 3 7

Sy

prat-tle Tittle Tat-tle prit-tle prat-tle.

for

Great Ceasar with his rugged Host.

for T.S.

Their Ve-ni Vi-di Vi-ci Roast

Whilst our Captains of the Day our Captains of the

for T.S.

fua

6 6 5 6 6 6 5

6

Sung by Miss George

A musical score for a single melody, likely for voice or piano. The music is in common time and consists of two staves. The top staff uses a treble clef and includes lyrics: "Oh when I was a little Fool a silly thing was I The Christ-cross row and work at School in Sampler made me". The bottom staff uses a bass clef. The score is annotated with "(Terefa)" above the first measure and "Soprano" below the second measure.

Work at School in Sampler made me

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in bass clef. The lyrics are written below the top staff, corresponding to the melody. The lyrics are: "cry The Tears wou'd flow when naughty Boy wou'd melt my waxen Doll Nor sugar Plumbe coud give no Joy My". The music includes various note values (eighth, sixteenth, thirty-second) and rests. Measure numbers 5, 7, 7, 5, 6, 4 are indicated above the top staff. A dynamic marking 'for pia' is placed above the middle staff. The bottom staff shows a continuous eighth-note pattern.

Musical score for "The Sweet and Painful Pleasure" by G. C. Smith. The score consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The tempo is marked "Andante". The lyrics are: "Yet pain - was pleasure till - we prove - The sweet - and". The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 6, 8, 7, and 4 are indicated above the notes. The bass staff includes measure numbers 7 and 8. The word "pia" is written below the bass staff. The score is on a five-line staff system.

pleasing pain of Love Yet pain was pleasure till we prove the sweet and pleasing pain of Love

the pleasing pain of Love the sweet and please-ing

pain of Love

for

2

If Playmate did new Ribbon get
 My little heart wou'd Swell
 If my new Cap the rain did wet
 No Tongue my greif cou'd tell
 To fair or wake if young maids go
 Teresa left behind
 Or dress'd out nice to see the Show
 I own it hurt my mind
 Yet pain was pleasure till we prove
 The sweet and pleasing pain of Love.

Allegro

My Daddy he was a good Fellow, HUM good Fellow, HEY good
 Fellow, but some-what older than me My Mother she was a good
 Wo-man HUM good Wo-man HEY good Wo-man And a little good Wo-man was
 She

This Daddy he made me a Barber ²HUM, a Barber, Hey, a Barber,
And well I cou'd Powder and Shave
I then turn'd Gentleman's Gentleman HUM, a Gentleman's Hey, a Gentleman
So prettily I cou'd behave.

17

3
I next went to wait on a Lady fine HUM, a Lady fine Hey, a Lady fine
When she dress'd for Concert or Jig;
My Curling Iron always being ready HUM, being ready hey, being ready
'Tis often I Frizzled her Wig—.

4
I kifs'd her one morning she Squall'd out, HUM, she Squall'd out Hey, she Squall'd out
I then was as Mum as a Mouse,
Says She he's a very good Barber HUM, a good Barber, Hey, a good Barber
But pray kick him out of the house.

5
In our Village then I turn'd Doctor HUM, turn'd Doctor Hey, turn'd Doctor
Of many good Patients cou'd boast;
Their pulses I felt and their Noses HUM, their Noses Hey, their Noses
And I Cur'd them with Powder of Post.

6
My Prentice made up all my Bottles, HUM, my Bottles, Hey, my Bottles
But whether to Cure or to Kill;
That Bus'ness I left to the Grave digger, HUM, the Grave digger, Hey, the Grave digger,
'Twas mine for to bring in my Bill.

7
For my Country I Shoulder my Musquet, HUM, my musquet, Hey, my Musquet
My Rasor and Pestle I drop,
If an Enemy ever invades us HUM, invades, Hey! invades us,
I bravely go hide in my Shop.

Sung by M^rs Bannifter

Dr. Arne

Tenderly

pia fer pia fer

In Fancy let Nature de-light her Fields and her Flowrets may change Soft breezes thro'

groves wing their Flight soft breezes

soft breezes

And her Brooks thro' the

Meadows may range her Brooks through the Mead-dows may range

The Lark in her Sun-beam may sing Though minute in her Mansion of Snow though

19
 mute in her Man-sion of Snow Yet Love from its blof-som my Spring its blof-som
 its blof-som No Change or Cold Win-ter shall know no Change or Cold
 Win-ter shall know,
 for

2

Ye Maidens more happy than I,
 Pofsef'd of the youth you hold dear,
 From Love can you spare me a Sigh,
 Ah spare me ah spare me,
 With mine will you mingle a Tear;
 Ah! No, for that heart cannot feel,
 That never has lost it's repose,
 To friendship then let me reveal,
 the forrows the forrows,
 The Sorrows that love only knows.

Sung by Mefs^r. Brett, Meadows, Booth, Davies, and Miss George.

Allegro

Moderato

(Jollibout)

(Weatherbang)

(Weatherbang)

(Chorus)

There lives a Maid at Wapping Wall, the Sign of the Bell. I know it well Her hips are round, her Waist is small, and that these loving
Arms can tell. with her foaming Tankard in hand, welcome as the first sight of Land.. when to me she cries here's to thee Hip
merrily goes it round, with her foaming Tankard in hand welcome as the first sight of Land, when to me she cries
here's to thee, Hip merrily goes it round Hip merrily goes it round.

2

PODESTO _____ Call my CONSTABLES
 WEATHERBANG _____ Messmate JUNK
 JUNK _____ I'm all agog for Glorious Grog.
 How are we now
 CRICOLO _____ Why Sir your Drunk
 JUNK _____ Hey Old Boy
 PODESTO _____ And Impudent Dog
 TERESA _____ You're welcome Sir to Flask or Cann
 Who cou'd refuse an Englishman
 CRICOLO _____ To none but me
 Cry here's to thee
 Hip merrily goes it round.
 CHORUS _____ You're welcome &c.

3

PODESTO _____ Can England well maintain her Right
 CRICOLO _____ In Glory list Each foe resist
 TERESA _____ Oh! can they Dance—(CRICOLO)—or can they fight
 JUNK _____ See here's a Leg
 WEATHERBANG _____ See here's a fist
 PODESTO _____ Suppose they invade fair LONDON TOWN
 CRICOLO _____ What wou'd ye do?
 WEATHERBANG _____ We'd knock em' down
 TERESA _____ Say to me my boy here's to thee
 Hip merrily goes it round.
 CHORUS _____ Suppose they Invade &c..

End of the 1st Act.

Sung by Sig^{ra} Seftini

Andantino

Sf

5f

K I

X I

See Flo - ras Bow - ers Dreft - in Flow - ers How

—
—

for

1

1

~~gay - - - the Hill - the Dale - - and Grove, the Hill the Dale the Grove~~

See Flora's Row-ers

Drest in sweet Flowers; How gay - - the Hill - - the Dale and Grove

Yet Sol appear-ing -

6

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1

1

— 1 —

The Landscape clearing His smile can ev'-ry--- ev'ry charm im--prove₆ So Na_tures, bles_sing

22

how sweet Possess-ing If but en-joy'd - with those we Love. So Natures blessing, How-
sweet how sweet Possessing . If but en-joy'd en-joy'd with those we Love. If but en-joy'd en-joy'd with those we
Love. See Flora's Bow-ers Drest - in Flowers How gay - the Hill - the Dale and Grove
See Flora's Bow-ers Drest in sweet Flowers How gay - the Hill - the Dale and Grove the Dale and
Grove - the Dale and Grove. *pianissimo* *forte*

TRIO. Sung by Mr Edwin Mr Booth and Sig.ra Sestini.

(Baba)

Grazioso

Ah po-lite and
pia.

(Cricolo) (Baba)

De-bon-sire Oh sweet La-dy kind and fair Can you for Love quit your Sword and your Bombs! Swear to die at beau-ty's feet

(Cri:) (Baba) (Cri:) (Baba) (Cric:)

By Pomatum soft and sweet, Lord vat a Oath then by Thunder of Drums, War-b-ling Cadence, Iof- - - ty Ca- per

(Baba) (Cric:) (Baba) (Cric:) (Baba)

Martial - look, and gen-tle Rapier. Teeth display to Laugh and sing, Snuff to shew my Dimon'd ring, Ombre with

(Cric:) (Baba) (Cric:)

La-dy be sure let her win Ev'rything she does and says All with rapture will I praise, Charming to prove this then let us be
for pia.

25

Vivace

(Poco f.) (to Ba:) (to Cric:)

gin 'fore Gad this is just as it shou'd be How like you the Captain my dear. you've acted as Gal-lant as

could be Be Bold and you've nothing to fear. you've Acted as gal-lant as could be Be Bold and you've nothing to

(Cric:)

fear. But if She finds out I'm a Barber, She may be for Combing my Locks Such fears let your Nod-dle neer

Baba

oh how po--lite and debon--aire.

Cricolo

oh how po--lite My La-dy, fair.

Harbor My Cock of all Captainly Cocks ----- oh how po--lite our Modish Pair.

mf

Gracefull Minuet sliding move Fid-lers play sweet strains of Love Soft Hautboys found out Transports to

Gracefull Minuet sliding move Fid-lers play sweet strains of Love Soft Hautboys found out Transports to

Slower

prove Oh what happi- ness is this Drink and laugh and Toy and Kiss Where can be pleasure If this is not

prove Oh what happi- ness is this Drink and laugh and Toy and Kiss Where can be pleasure If this is not

6 5
4 3 7 7 6 6 6 6 5
4 4 6 5

Quicker

bliss, where is pleasure where is pleasure if this is not bliss where is pleasure where is
 bliss where is pleasure where is pleasure if this is not bliss where is pleasure where is
 drink laugh and Toy and Kiss drink laugh and Toy and Kiss where can be pleasure if this is not bliss drink laugh & toy & kiss drink laugh and Toy and

pleasure if this is not bliss if this is not bliss ----- if this is not bliss.

pleasure if this is not bliss if this is not bliss ----- if this is not bliss.

kiss where can be pleasure if this is not bliss if this is not bliss if this is not bliss.

Sung by M^r Brett.

Maeftofo

Oboi

T.S.

pia

pia ten

T.S.

pia.

(Jollyboat)

The night comes on without a Star, Hoarse murmurs from the main a far A warning

T.S.

pia

for pia.

for pia.

send a warning send. Sy And as her threats her threats en-crease In humble
 for T.S. FP FP FP

 FP

 humble suit for peace To kiss the anger wave in vain be-hold the lof-ty Main-Mast bend behold tho lof-ty
 FP T.S. 6 4 2 FP 6 FP

 F P

 Main-Mast bend
 FP T.S. 5 6 5 4 3 4 3 6 5 4 5 3 T.S. for V.S.

A Storm the Roar-in Winds pro-claim The herald's voice in Thun-ders

 drown'd
 for

 The torrent pours & sheets of fume O'er spreads the dreadfull prospect round O'er spreads the dreadfull

 prospect round the dreadfull prospect round

 The Ship unruly Scorus command, & quaffs whole seas whole

Affettuoso

A musical score for voice and piano. The score consists of eight staves of music. The top two staves are for the voice, indicated by a treble clef. The bottom six staves are for the piano, indicated by a bass clef. The music is in common time, with various time signatures indicated by numbers (e.g., 6, 4, 3, 2) placed below the staff. The vocal part begins with a melodic line, followed by lyrics in parentheses. The piano part provides harmonic support with chords and arpeggiated patterns. The vocal line continues with more lyrics, ending with a final line for the piano.

Skies of Sea, and Seas of Skys a-fraid, The Bri-tish Tar-a lone stands undif-
 fer
 may'd; Nor beats his heart a-midst the gen'ral Roar. But for the Lovel-ly
 for
 Maid he left on Shore. for When Fops shall

6 6 5 4 3 2 6 6
 6 7 6 7 5 6 6 6
 6 4 5 mf 6 5 6 4

cry for you my dear I burn, Let Poll ne'er sigh but for her Jack's re-turn. Let Poll ne'er
 5 6 4 3 2 ten: 3 4 6 7 7 6 4 5

figh Let Poll ne'er sigh. figh. figh but for her Jack's re-turn But
 6 6 7 3 6 6 7 3 3 3 4 6 p.m.o.

for her Jack's re-turn. ff

5 8 7 mf.

Vio: *for*

Oboe *fuu.*

Bass: *for*

Sprightly

pia.

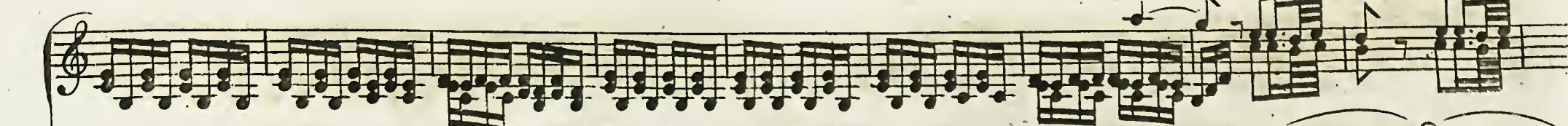
(Teresa)

Though my dress perhaps is homely, And no sweet perfume my Hair, Yet I

pia.

oboes

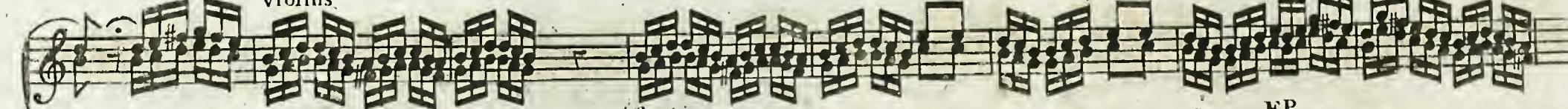
b. 35



I know my face is comely, Gay my manner, shape and Air. Yet I know my face is comely Gay my manner, shape and Air.

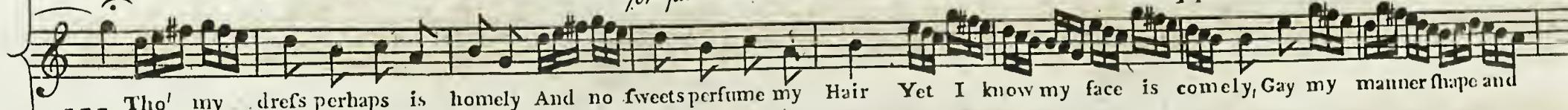
for

Violins



for pia

FP FP



Tho' my dres perhaps is homely And no sweets perfume my Hair Yet I know my face is comely, Gay my manner shape and

6 5
4 3
6 5
4 3

con il voce



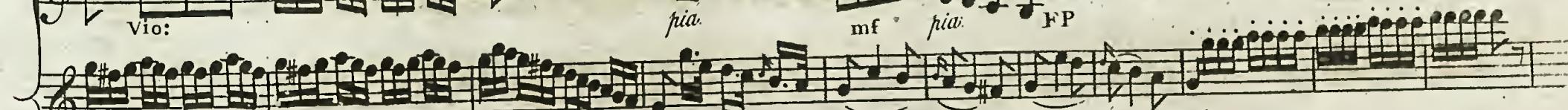
Vio:

pia.

mf

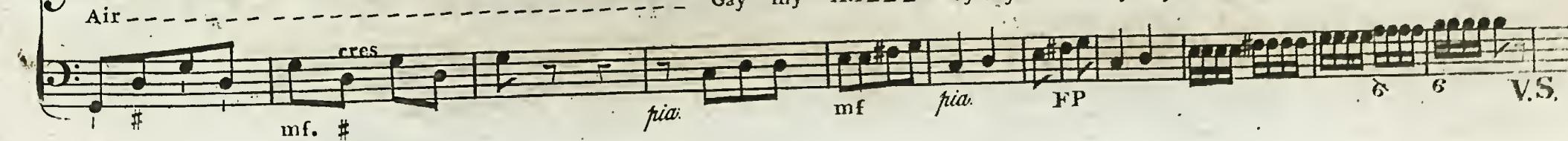
pia.

FP



Gay my Air -- Gay my Air -- Gay my Air --

Air



mf. #

pia.

mf

pia.

FP

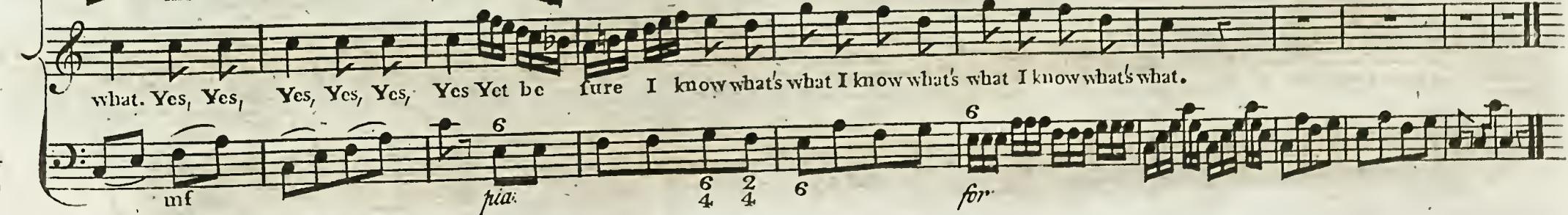
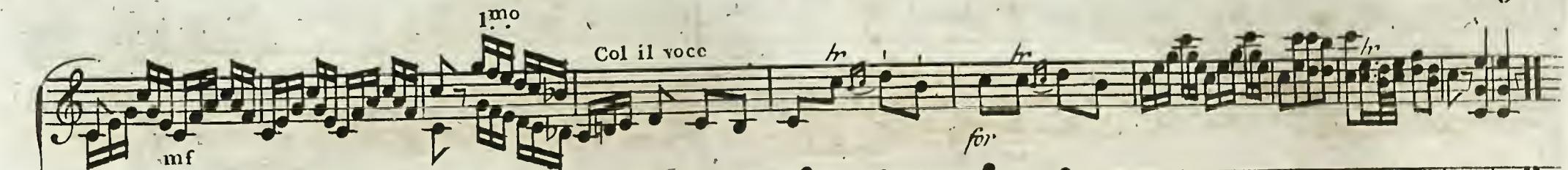
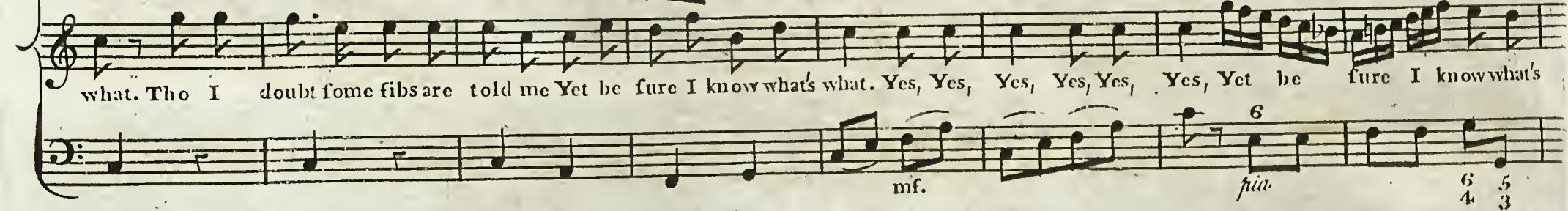
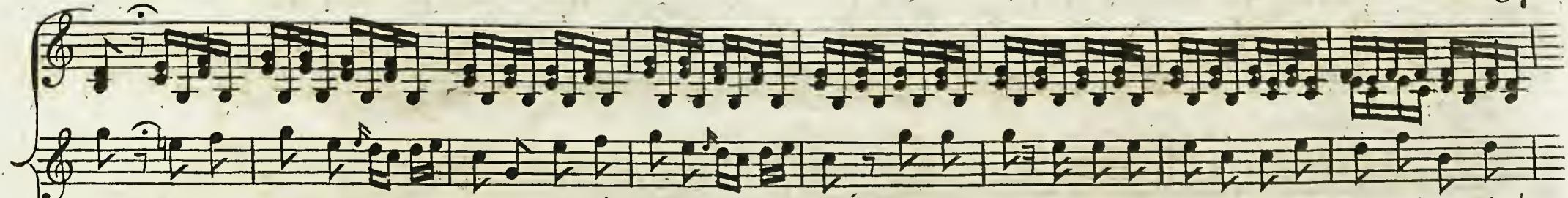
6 6

V.S.

36

A handwritten musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the basso continuo, and the right hand of the piano. The music consists of two systems. The first system ends with a fermata over the basso continuo part. The second system begins with a dynamic marking 'pianissimo' (pia.) above the basso continuo staff. The lyrics 'Men of taste when they be-hold me swear I'm pretty and all ten:' are written below the basso continuo staff. Measure numbers 2, 4, and 6 are written at the end of the second system.

A musical score for two voices and basso continuo. The top staff shows a soprano part with a treble clef, the middle staff shows an alto part with a treble clef, and the bottom staff shows a basso continuo part with a bass clef. The music consists of eight measures. The soprano and alto parts sing eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and bassoon entries. The bassoon entries are labeled with Roman numerals: II, VI, b6, b6, 6, 6, b, 6, b, b, b, b, b. The vocal parts have lyrics: "that; Tho' I doubt some fibs are told me, Yet be sure I know what's what. Yes, Yes, I know what's what I know what's what I know what's". The score is written on a five-line staff system.



Sung by Messrs. Edwin, Brett, Davies, Meadows, Miss George, and Sig^{ra} Sestini.

Vivace

(Jolliboot)

A Coward mean as e- ver ran From Linstock match or brimming can Of

pian. 6 6 6 6

(Chorus)

Jay or Owl Well pluck such fowl till I be- come a feather- man of Jay or Owl Well

6 6 6 6 4 # 6 6 for 6 6

(Cricolo)

pluck such fowl Till I be- come a Feather- man. My

6 6 6 4 T.S. P. T.S.

Wife you see's a Trink- et rare My Boy I trust her to your care What you Ye Goat Here

F.P.

6 6 6

(Chorus)

Jol - li - boat While I gallant this La - dy fair what You ye Goat here Jol - li - boat While
6 6 6 4 5 for 6 6 6 6

He gal-lants that La - dy fair..
6 5 3 T.S.

(Teresa) Ay you and the may tramp to Rome Since things are so my Sai-lor come if
6 6 6 (Chorus)

Husbands play A broad so gay the Wife shoud mer-ry be at home if Husbands play a
6 6 5 Sy hr
broad so gay the Wife shoud merry be at home hr
T.S. V.S.

40

(Baba)

A Word old Sig-nor do you see Your Son no more must Speak to me Sig-nor your hand here

pia

pia

6

6

6

(Chorus)

you Command my on-ly Ca-ro Ci-cis-bea Sig-nor your hand there you Com-mand her

6

6

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6

7

for

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6

(Weatherbang)

get a Pretty Girl my self
6 4 T.S.

Sy. h. I'll tell you how tis.
pia. T.S.

done with us We say sweet lads will gi's a buſſ She flies a---pace We give her chace A
6 6 6

Chorus
Kiss then she runs af---ter us She flies a---pace We give her Chace A Kiss then she runs
6 5 4 3 for 6 6 6 6 4 3

af---ter us She flies a---pace we give her Chace a Kiss then she runs after us.
6 6 6 6 4 3 T.S.

h.

43

Je-ne-scai quoi the Je-ne-scai quoi the Je-ne-scai quoi 'tis the charms of the Je-ne-scai quoi
for

6 7 8 6 6 6 7 for

2

See the Dutcheſs Queen of Love,
The graceſul Minuet move,
What pencil or pen can ſuch beauties draw?
Say why each heart is fired,
And why by all admired,
For the Myſtical Charms of the Je-ne-scai quoi.

3

The lovely City Dame,
Dear cauſe of many a flame,
Each fmart fwears he ne'er Such a beauty ſaw;
Say what the Lovers prize,
Coral lips brilliant Eyes?
No, the Myſtical Charms of the Je-ne-scai quoi.

4

Behold the Village Maid,
By natures hand arrayed,
In her Stockings green and Hat of Straw;
Is love in dimpled Sleek,
Or the Roses of her cheek?
No, the Myſtical Charms of the Je-ne-scai quoi.

44 Sung by Sigr. Seftini.

Del Sigr Luigi Cherubini

Allegretto

What sweet sen-fa-tion ri-es fu my breast, soft palpi-ta-tion Now is Babas guest.

Sy what sweet sensation.

ri-es in my breast in a mornin men you'll find me deceivers at the best de-

-ceivers at the best deceivers at the best deceivers at the best.

My smiles may cheer You hope 'tis true I love my dear, But it is not you.

6 5

A handwritten musical score for voice and piano. The score consists of six staves of music. The top two staves are for the voice, with lyrics written below them. The bottom four staves are for the piano, with harmonic notation at the bottom. The key signature is B-flat major throughout. The vocal parts are in common time, while the piano parts show various time signatures (6, 4, 7).

I love my dear but 'tis not you I love my dear but 'tis not you What sweet sensation rises in my breast soft pal-pi-

tation now is Ba-ba's guest. Sy what sweet sensation rises in my breast -

what sweet sensation rises in my breast soft palpi-ta-tion Now is Babas guest ne'er mind men You'll find men decievers at the best decievers at the

best de-cievers at the best de-cievers at the best ne'er mind men You'll find men decievers at the best decievers at the best de-

cievers at the best de-cievers at the best.

8 7 6 5
6 5 4 3 8 7 6 5
6 5 4 3

Bold

S. Weatherbang

In May Fifteen Hundred and Eighty and Eight cries Philip the English I'll humble I've taken it in - to my
 Ma-ies-ty's Pate and their Li-on Oh down he shall bumble down down and their Li-on Oh down he shall
 Tumble They Lords of the Sea then his Sceptre he shook I'll prove in an ar- rant Bra-
 - va-do By Nep-tune I'll fyweep 'em all in - to a nook with in - vin - ci - ble Span - ish Ar - mado. I'll

Sweep 'em all in - to a nook . with th' invin - cible Spanish Ar - ma - do .

ten for 6 6 5
 5 4 3

2

This fleet then fail'd out, and the winds they did blow,
 Their Guns made a terrible clatter;
 Our noble Queen Bess, bause she wanted to know,
 Quill'd her ruff, and cry'd, pray what's the matter?
 They say my good Queen replies Howard to Stout,
 The Spaniard has drawn his toledo;
 Cock' sure that hell thump us, and kick us about,
 With invincible Spanish Armado;

3

The Lord Mayor of London, a very wise man,
 What to do in this case vastly wonder'd;
 Says the Queen, send in fifty good Ships, if you can,
 Says my Lord, Ma'am I'll send in a hundred.
 Our fire ships they soon struck their cannons all dumb,
 For the Dons run to Ave and Credo;
 Great Median roars out, sure the Devil is come,
 For th' invincible Spanish Armado.

4

On Effingham's Squadron, though all in a breast,
 Like open-mouth curs they come bowling;
 His Sugar plumbs finding, they cou'd not digest,
 Away home they ran yelping and howling.
 Whene'er Britains foe shall with envy agog,
 In our channel make such a bravado;
 Huzzah! my brave boys we're still able to flog
 An invincible Spanish Armado.
 Both — Huzza! my brave boys, &c.

(Crescendo)

Vivace

The

Beacon flames the Turks are come th' alarum Bell goes din - gle We all at - tend the beat of Drum both Married Men and

FP FP 6 6 7 for 6 6 7

din - gle Our Col'nel roars They're out of doors, I give the word so take a Sword and follow me to Vic-to-ry and

FP FP FP FP FP 6 6 FP

Rectivo

follow me to Vic-to-ry You Wits, you Cits, wife Poli-ticians Taylors, Nailors great Physicians Lawyers Sawyers fine Mu-

FP T.S. F

2
4

a Tempo

(Spoken)

ficiants of Mahometans turn sound Threshers Philosophers and Haberdashers. The City trainbands (They were all met & our Valour rag'd so high that we Swore To 6
8

6 6 7
8

Tol Tol tol di di dol lol lid didi roll lol lol di ti di. Our Col'nel bold as
 F mi F mf 6 6 7 for FP

Jacky Daw He rode upon a Nag by; With spatterdash on either claw I follow like a Magpye, The bright firelock We Prime and Cock, With
 FP 6 6 7 F FP FP 6 6 7 F FP FP

Rect^o

Zounds and Dam, We load and ram Present and kneel and Fire and wheel Present 2nd kneel and Fire & wheel Then with such flights so light We fight like Eagles
 FP FP FP FP FP

(Slower)

right & left wing fly a bout Like Deer now run like Lions now try a bout Ensign, Adjutant & scout; Dying now and quick recov'ring Facing, chasing,
 6 6 6

(Spoken)

quant Name u ring Ensign Halbert Pioneer Muster bluster Brigadier, of the City trainbands. (Oh'tis amazing to think how eager we were to fight or to)
 bo 6 6 V.S.

Musical score for 'The Ballad of Chevy Chace'. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one flat. The lyrics are: 'flint, steel, match-es la-den, Bil-let doux to flames de-- vote Coat of Mail for Pet-ti-coat If'. The bottom staff is in common time (indicated by 'C') and has a key signature of one flat. The lyrics continue: 'a Tempo'.

A musical score for two voices. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). The lyrics are: "Cupid come a smiling trip-ping Give the ur-chin a good whipping give it with a rouzing Damme And". The bottom staff is also in common time (indicated by '4') and has a key signature of one flat (B-flat). It features a descending melodic line.

The musical score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics are as follows:

send him suiv'ling to his mammy Were now the Ci-ty train-Bands . Ladies, since our good men have run a-

6 6

a Tempo

A musical score for 'The British Grenadiers' featuring two staves. The top staff is in common time (indicated by 'C') and has a treble clef. The bottom staff is in common time with a bass clef. The lyrics '... way, we'll see what the Turks have got to say to our Tol lol lol --' are written below the notes. The music consists of eighth-note patterns. Measure 6 starts with a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, and so on. Measures 8 and 9 show similar patterns. Measures 10-12 feature eighth-note chords. Measures 13-15 show eighth-note patterns. Measures 16-18 feature eighth-note chords. Measures 19-21 show eighth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show eighth-note patterns. The word "li dol" is written below the bass staff.

Sung by Mrs Bannister

Violin (Stella)
Cembalo Go

pizz. And ^{no} Grazioso

wild and sickle Ro- ver, Where last your vows you paid. Fly round and play the Lo- ver To wi- dow wife and maid. Fly

pian.

Sy round and play the Lo- ver to Wi- dow Wife and Maid.

mf

2

Late fairest of fair creatures,
 All mine your fears and sighs,
 Have I now other features,
 Or you got other eyes?

3

My answer shant be wanting
 When next your pain you tell;
 Sweet Sir, tho' you're enchanting,
 Your love's a bagatelle.

4

Gay Flora's gifts when coming
 An insect you peep out,
 A Bee then fond of humming,
 You pertly buz about.

When next on Flow'r yould settle with Beetle Eye take wing. for Honey court a Net-tle Ex-changing string for string. for

6 5

Honey court a Net-tle Ex-changing string for string a string for string a string for string.

Sung by Mr. Brett Mr. Davies Mr. Meadows and Mrs. Webb

M A R C H

e Staccato



Girls don't de--pend on your Con--quer--ing charms Tho' of--ten they've tri--umph'd in

6 7 6 6

love's soft a--larms, Your bril--liant Eyes shot Volleys of such Point--ed Darts, The

7 6 6 6 6

Vic--to--ry is yours if to con--quer hearts For our no--ble Queen of England then a

6 6 5 6

(CHORUS)

Loud Huz--za E--lli--za is the word and will win the day, For our

6 6 6 6 4 5 3

Noble Queen of England then a loud Huzza Eliza is the word and will

6

6

win the Day Huzza Huzza Huzza Huzza Eliza is the word and will

6 5
4 3

win the Day.

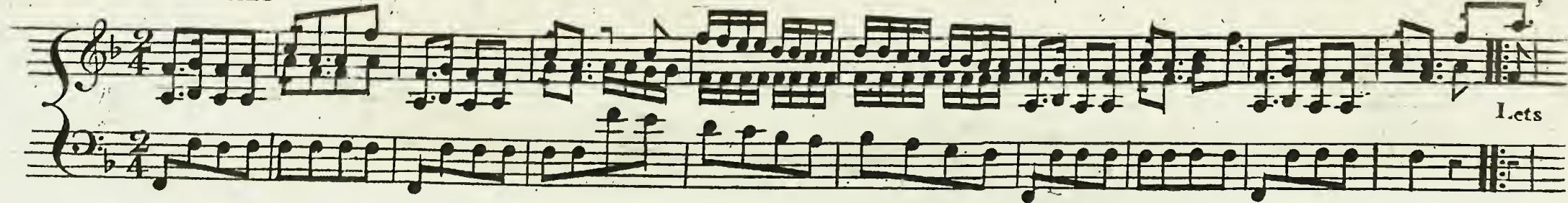
6 5
4 3

2

Old England's a Lion, stretch'd out at his ease
 A Sailor his Keeper his Couch the green Seas,
 Shou'd a Monkey dare to chatter or a Tyger claw,
 They tremble at his roar as he lifts his Paw.
 For our Noble Queen of England then a loud Huzza
 Eliza is the word and will win the day,

Finale

(Weatherbands)



all fit down to Sup---per boys 'tis time to crack our bif---cuit, Lets all fit down to

(JUNK)

Sup---per boys 'tis time to crack our bif---cuit, well drink and make a roar-ing noise then

(CHORUS)

round the Ta---ble frisk it well drink and make a roar-ing noise then round the Ta---ble

frisk it boys round the Ta---ble frisk it.

(Sy: to the last Stanza.)

BABÄ.

In Wine 'tis all but flash in pan,
Their love is mere puff cutting;
Is Woman good for Drunken man
When he is good for nothing?

CHORUS — Is Woman good, &c.

CRICOLO.

Well said Bully Baba la!
Egad I like her notions;
Brown musket in her lily paw,
So nimble in her motions.

CHORUS — Brown musket, &c.

TERESA.

Come hold your clack your nincompoop,
Let's ha no more your jeering;
To husbands sway before I stoop,
I'll go a Musketeering.

CHORUS — To husbands & c.

ANTONIETTA

Away then thimbles needles thread;
And if the Turk's uncivil,
Up with our pattens strike him dead,
And kick him to the devil.

CHORUS — Up with our, &c.

STELLA

This truth we prove by constancy,
Such sweet reward posseſſing;
When true love bloſſoms on the tree,
The fruit is every bleſſing.

CHORUS — When true love, &c.

JOLLYBOAT

On every face let smiles be feen,
Oh crown our poor endeavours!

WEATHERBANG

In honour of fair England's Queen,
Beſtow on us your favours!

CHORUS — On every face, &c.

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Op. 13	10 6	Carter's Op. 3	Richter's	5 0	Thro' the Wood Laddie	-	10 c	Kelway's Fuges -		
Op. 13	15 0	Charlon's Op. 2 3 & 4 each	Roeser's Op. 6	10 c	To thee O gentle Sleep	-	10 c	Vandell's Voluntaries -		
Op. 13	12 0	Cirri's Op. 2	Op. 10	10 6	Tweed Side	-	10 c	Kirnberger's Fuges -		
Op. 13	10 6	Collizzi's 2 sets Lessons	Puloff's Op. 1	5 0	Water printed from the Sea	-	10 c	Miller's Do -		
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Op. 13	10 6	Dupuis Op. 4	2 nd set Op. 6	10 6	Overtures for the Harp	-	10 c	Schmitigl's Do -		
Op. 13	10 6	Hdon's	Serlitti's Do 6	10 6	or Piano Forte.	-	10 c	Harp Music.		
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Op. 13	10 6	Trios	Schmid's 2 sets - each	10 c	Jones's D ^o - - - 7 6					
Op. 13	2 0	Widman's Grand Lessons	Schumun's Op. 3	5 0	Minuets - - - 1 6					
Op. 13	10 6	Evens's	Op. 5 & 7 & 9 op.	10 c	Cocchi's Overtures - - - 10 6					
Op. 13	10 6	Wienherber's Op. 1 & 2 each	Schwindl's Op. 8	7 6	Gaglielmi's Overture - - - 10 6					
Op. 13	10 6	Garth's	Sharp's	10 6	Jomelli's - - - 1 6					
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Op. 13	10 6	Giordani's Cedences	Toesch's	10 6	Pierce's - - - 1 0					
Op. 13	3 6	Lessons Op. 10	Van Eem's Op. 5	7 6	Six Select by Vanholl's c. 10 6					
Op. 13	3 6	Marches &c. -	Vento's 10 sets - each	10 6	Vanholl's N ^o 40 & 42 ea. ea.	2 0				
Op. 13	1 6	Select Airs -	Wagenseil's Op. 2	10 6	Varnold's - - - 7 6					
Op. 13	2 0	Gruner's Lessons Op. 6 &	Wolff's	10 6	Opera Overtures for					
Op. 13	1 6	7	Zanetti's	10 6	the Harpsicord or					
Op. 13	5 0	Guglielmi's	Zimmermann's Op. 2	7 6	Piano Forte.					
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Op. 13	7 6	Howdon's	Harpsicords or	0 3	Artaxerxes - - - 0 6					
Op. 13	10 6	Huyda's Op. 3 13 & 14 ea	Piano Forte.	0 6	Athridates - - - 0 6					
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Op. 13	15 0	Jackson's Op. 10	Op. 3 - - -	0 6	Divertiments Op. 21 6 0					
Op. 13	10 6	Jest's Op. 1 & 2 - each	Op. 5 - - -	0 6	Songs &c. Op. 22 6 0					
Op. 13	6 0	Op. 1	Op. 6 - - -	0 6	Noferi's Duets Op. 6 - - - 5 0					
Op. 13	6 0	Op. 1	Op. 7 - - -	0 6	Pocket book - - - 5 0					
Op. 13	6 0	Op. 1	Op. 8 - - -	0 6	Love in a Village - - - 0 6					
Op. 13	2 6	Op. 1	Op. 9 - - -	0 6	Pocket Companion - - - 2 6					
Op. 13	5 0	Op. 1	Op. 10 - - -	0 6	Schuman's Lessons Op. 1 6 0					
Op. 13	7 6	Op. 1	Op. 11 - - -	0 6	Solos Op. 6 - - - 5 0					
Op. 13	7 6	Op. 1	Op. 12 - - -	0 6	Songs 2 Pooksa 5 0					
Op. 13	7 6	Op. 1	Op. 13 - - -	0 6	Thackray's Divertiments 6 0					
Op. 13	7 6	Op. 1	Op. 14 - - -	0 6	Thomas and Sally - - - 0 6					
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Op. 13	7 6	Op. 1	Op. 94 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 95 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 96 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 97 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 98 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 99 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 100 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 101 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 102 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 103 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 104 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 105 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 106 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 107 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 108 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 109 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 110 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 111 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 112 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 113 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 114 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 115 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 116 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 117 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 118 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 119 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 120 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 121 - - -	0 6						
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Op. 13	7 6	Op. 1	Op. 123 - - -	0 6						
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Op. 13	7 6	Op. 1	Op. 125 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 126 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 127 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 128 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 129 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 130 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 131 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 132 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 133 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 134 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 135 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 136 - - -	0 6						
Op. 13	7 6	Op. 1	Op. 137 - - -	0 6						